

# THE AMERICAN GO JOURNAL

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## A GO MASTER VISITS THE U.S.

Mr Masayoshi Fukuda, a professional Japanese Go master of the 6th degree, arrived in this country as the guest of the Japanese Go Club of Los Angeles in late December or early January. We first learned of his presence in the United States when the Los Angeles club, early in March, wrote to ask if the Association would sponsor a visit to New York, following a stay in Chicago under the auspices of the Chicago Resettlers Club.

Mr Fukuda is well known to veteran American players, who met and played with him when he visited this country in 1939, and the New York group were prompt in making the necessary financial arrangements, with the enthusiastic co-operation of their local Japanese-American friends. He arrived in New York on March 29th, and left on May 8th, having played with almost every player in the area. His tour was extended to include Washington, and a number of games were played at Princeton. A second visit to Princeton was marked by an interview with Professor Albert Einstein, in which Mr Fukuda expressed to Dr Einstein the great admiration of the Japanese Go Association (Nippon Kiin) and the Japanese people. After another stay at Chicago, Mr Fukuda plans to return to the West Coast for a while before sailing for a visit to Hawaii.

The New York players are greatly indebted to Messrs Onoda and Hayakawa, who met Mr Fukuda at the airport on his arrival here and gave their time unstintingly during his visit, acting as guides and interpreters, and to Mr Yoshida, who arranged for hotel accommodations at the Columbia Apartment Hotel at 124th Street and Broadway, and also arranged receptions at which Mr Fukuda was welcomed by the Japanese-American community. New York players are likewise appreciative of the co-operation of Mr Proujansky and the management of the Hotel Churchill, who made facilities for play available on several nights each week that Mr Fukuda was here.

As most of our members probably know, Japanese Go masters give their lives to the profession - game is not quite the right word for play of this caliber, which has more the character of an art or a science! Masayoshi

Fukuda is no exception to this rule; he was born on June 5th, 1899, and started playing Go at the age of ten. At fourteen, he had progressed far enough to qualify as a pupil of Honinbo Shusai, and attained Shodan rank (first professional degree) at eighteen. By 1939, when he first visited this country after a year's stay in Germany, he was a fifth degree master. Assiduity is not enough to account for the success of such high-ranking players, however; it is said that any one, of normal aptitude, studying under professional teachers, can attain the rank of Shodan, but truly exceptional talent - perhaps genius - is required if one is to rise above third degree. In the practice of his profession Mr Fukuda divides his time between teaching, which is the major source of income, and writing and tournament play.

On the evening of his first day in New York, in spite of the fact that he had not arrived at the airport until four o'clock in the afternoon, Mr Fukuda visited the Marshall Chess Club and played three games - two with Mr Arnold Proujansky, and one with Mr Edward Lasker. All three games were at a six stone handicap, and Mr Fukuda won all of them. It was fascinating to watch Mr Fukuda play. Each stone was placed with deliberation, and each play as a rule preserved sente. One had to revise one's notion of what constituted a safe group! At the conclusion of each game, Mr Fukuda played it through from memory, pointing out where better plays were available to Black and occasionally developing them through a long sequence - a practice which was followed on successive evenings of play. Our Japanese-American friends interpreted when necessary, but in general Mr Fukuda's comments were self-explanatory.

We believe we speak for all those who watched and played when we say that all of us developed a feeling not only of respect but of affection for Mr Fukuda during his stay. He was invariably courteous and pleasant in his demeanor, and his manner seemed to be founded on an essential kindness of character. His fund of patience seemed superhuman.

The general level of play improved by about one stone due to his instructions. Very few of our players won any of their games with Mr



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Fukuda. Two games (100 per cent of those he played!) were won by Mr Gillooley with a seven stone handicap. Mr Hayakawa won one game with a five stone handicap; Mr Kinsburg won two games out of five played with a seven stone handicap. Mrs Elizabeth Morris won her only game, at nine stones, by six points; Mrs Edith Chernowitz, who played two at the same handicap, won one and lost the other by one point. Most of these games were recorded by Mr Onoda, and a few will be printed in forthcoming issues. Mr Fukuda plans to use these games in rating American Go players on his return home.

Strictly speaking one cannot talk of winning a game with Mr Fukuda since, as explained to us by our Japanese friends, Mr Fukuda limited himself to "correct" moves. Had he chosen to make unsound attacks or develop

complicated combinations on the theory that we would not find the correct replies, he doubtless would have won practically all his games by large scores, but then "he would be embarrassed when explaining the game afterward".

By good fortune we also had with us in New York at the time of Mr Fukuda's stay, a strong Japanese player - an amateur of the third degree - Mr Masuzo Fujimuro, and profited by opportunities to play with him.

It is hoped that Mr Fukuda will find it possible to come to the United States again next year or in 1953. If he does so, we hope to be able to give our members notice in time so that arrangements for play may be made wherever he visits. No Go player should let such an opportunity slip!

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MODERN GO GAMES  
First Honinbo Title Match

Game 6

Tokyo, 27 July — 11 August, 1941

Black: Sekiyama Riichi 7 hours, 27 minutes  
White: Kato Shin 11 hours, 56 minutes

Comments by Suzuki Tamijiro  
[Bracketed comments by the editor]  
Translated by Frederick M. Mossner

This was the last and decisive game of the match. In the preceding tournament, Sekiyama Riichi had finished first and Kato Shin second. These two then played a six game match for the Honinbo title, life-tenure of which had been terminated after the death of Honinbo Shusai. Although both contenders scored one moral victory, in losing by only one point with the white stones, all games thus far had gone to Black.

Kato, now playing White, therefore needed at least a draw in this final game to take the title. Otherwise, with the match tied at 3 to 3, Sekiyama would become Honinbo on the basis of his superior record in the preliminary tournament.

Kato's vigorous play in these circumstances gained him a decided superiority by the early middle game. Subsequently, with •65 L8, Sekiyama almost equalized. But Suzuki the 7th degree annotator declares that it was not until the ill-advised cut, °74 E14, that the game was lost for White.

This, like the other games of the match, did not exhibit a sharp contrast between the classical and modern schools of Go, but rather demonstrated to what extent the two styles have merged. Notable in this regard is the attach °12 D12, played by the "classicist" Kato, which to a large extent determines the subsequent character of the play.

The game affords excellent examples of the great strategic importance of attack against weak chains; and conversely the great power of strong chains, even when built into empty space, seemingly without any direct command of territory. For the strong chain will form its own territory. The weak chain will allow space-winning attacks by the opponent.

Another point worth noting is the importance of closing plays at the borders and corners. (In this regard see plays 27-30, 47-51, 52-55, 59, 68-69, 70, 89, 94, 100, 102 and 103.) Masters often apply them much earlier than the novice might expect. The selection and timing of such plays is, of course, governed not merely by immediate territorial considerations but also by considerations of safety and of immediate or subsequent sente. The novice often tends to overvalue the number of points he can win by a territory-forming play which carries little sente significance. He sometimes also overvalues potential center territory in contrast to closing at the border.

In the notes, the time devoted to all the slower plays (15 minutes and more) is given, as well as the total elapsed time for each player at several key points in the game. It is hoped that the speed (or lack of it) at which various stages of master games are played will prove of interest.

This particular game, for which each player was allowed 13 hours, is of course not typical, since it was completed with relatively few stones (and to all intents and purposes decided even earlier) and since neither player came close to being in time trouble. It is more usual for both players to take over 12 hours, and in a close game one player frequently has less than 5 minutes left at the end. It should be remembered that no time is charged for the numerous plays made in less than one minute.

The comments enclosed in square brackets have been added by the editor and are of a somewhat lower order of infallibility than those by Suzuki. It is hoped, none the less, that for our American players they will carry more interest and instruction than error or confusion.

-Rudolf Aron



# First Honinbo Title Match

Black	White	Black	White
1 R 16	2 D 17	11 D 15n	12 D 12n
3 P 16	4 R 4	13 G 15	14 G 17
5 E 3	6 C 4	15 H 3n	16 J 16n
7 P 3n	8 Q 5	17 R 9n	18 Q 3n
9 N 4	10 D 5n	19 M 16n	

• 7 P3. B first develops a solid configuration. [The first seven plays were made rapidly, aggregating 5 minutes for each player. The next three, however, each consumed about 15 minutes.]

° 10 D5. With his last two plays (kosumi) W has joined his stones diagonally in "Shusaku-style." This classical continuation has long been considered excellent. Even Honinbo Shusai steadfastly upheld "traditional opening theory" without yielding to the pressures of the "modern" school.

[The name kosumi is applied to any extension from a stone by playing at a diagonally adjacent point. In even joseki the particular kosumi configuration seen here in the se and sw corners (an initial stone at 34, attacked from the 53 point, extends to 45) is of basic importance. Such joseki play is sometimes called "Shusaku-style" in honor of Shusaku (1829-1862)-the strongest player of his day and perhaps the greatest of all time, who yet never became Honinbo since the contemporary title holder outlived him.

This kosumi joseki, of course, was played long before the time of Shusaku. But he analysed the possible continuations for both sides with great precision and made most effective use of the resultant play in a series of important games from which he emerged undefeated. Thus he established this kosumi joseki as a corner stone of sound Go, a position which it continues to occupy in the classical game and with which the shin fuseki modernists, after an initial sharp challenge, have increasingly compromised. The enduring strength of this "Shusaku-style" kosumi derives from its threefold strategic purpose:

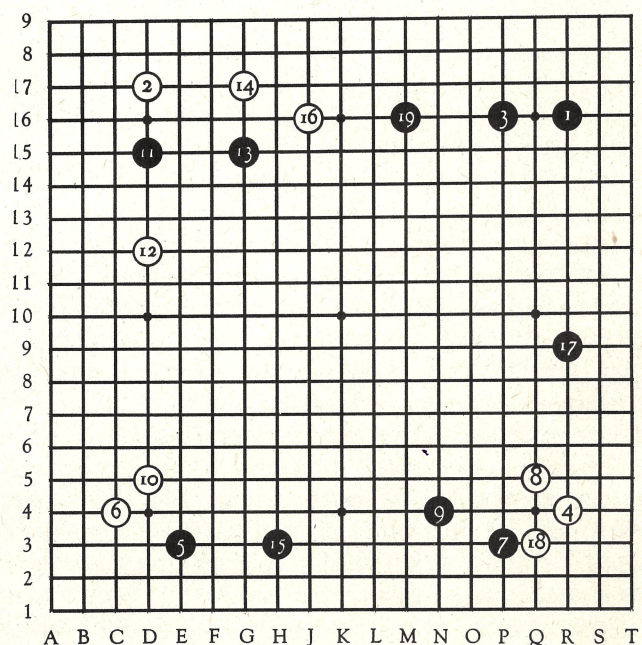
1) Safety. Kosumi protects the initial stone (here R4 and also, by transposition, C4) against any possible attack. If B subsequently attacks °R4 from above (•R8 or 9) then W assures a safe corner by °Q3. If B instead attacks from below (•R2) then W develops along the side with °R9 or even on occasion R10. However, it should be noted that, barring exceptional circumstances, either attack must be answered immediately. For if W allows a double attack through •R9 and R2, he is forced

to run to the center and may find himself in serious difficulties while B, in pressing the attack, establishes strong positions on each side. On the other hand, neither reply (°Q3 or R9) carries such sente that it must be answered immediately.

2) Center-influence. After kosumi (°R4, •P3, °Q5) it is not possible for B, with one play, to block W's access to the center. Thus if •P5, °P6, •O5, °O6, •N6, °N7, or if initially •O5, °O6, and W is still in the center. Such attacks are good only if B (in a position like that of the present game) has strengthened his outpost at E3 and is preparing to enclose a high and wide s territory. If the territory potential is less (W may stand at E3) such attacks are ill-advised. They produce a strong W center chain without adequate B compensation.

3) Attack. After °R4, •P3, °Q5 W threatens either to block B from the center with °O4 or to prevent B's development along the side with °L3, M3 or even N3. All these third-line attacks, however, may back-fire, for after B has supported his stone at P3 (probably by flight to the center) the W stone on the third line is itself subject to attack and may be squeezed against B's wall. The restrictive attack °O4 is therefore simpler to handle and often safer.

Kosumi thus is the classical answer when the attack on the stone R4 is made from the third line (P3). When the attacking stone is more remote or is on the fourth line (O3, P4



1-19 - Fuseki



## MODERN GO GAMES

or O4) other plays, whether counterattacks or more loose defensive extensions such as Q6 (which breaks down tactically against the close and low attack, P3) are generally made in answer.

The usual defense against kosumi (likewise developed by Shusaku) is either O4 or N4. Both plays maintain center-influence and prepare for side extension. O4, in addition, threatens the continuation P6, blocking the attacked corner from the center. The less aggressive N4 carries a greater side potential.]

•11 D15. [With his last two plays W has secured considerable center-influence. To offset this B now attacks from the high point, D15.]

°12 D12. This play is most interesting. More commonplace would be the sequences: °12 E15, •13 E14, °14 E16, •15 D13, °16 C15, •17 C14, °18 B15 [B has sente]; or 2) °12 C15, •13 D16, °14 C16, •15 E17. [W has sente.]

[W took 98 minutes before making this play and B 22 min. before answering it. The stone °12 D12 has a dual purpose: 1) •D15 is sandwiched and forced to run, and while pursuing it W takes in territory in the n sector; 2) W also stakes out a large although still insecure w area. It is interesting to note that B never directly invades this latter region, yet by the end of the game has greatly compressed it.]

•15 H3. An excellent alternative was •15 J16.

[The play •15 H3 in conjunction with W's previous attack, °12 D12, shapes the character of the game. With his subsequent play against •D15 and G15, W demonstrates how pressure on a weak chain pays ample dividends in territory.]

°16 J16. [W continues the attack, simultaneously making territory.]

•17 R9. [This rather unusual extension from B's ne formation allows W an easy invasion at R11. The normal •17 R10, however, might lose sente. (18 min) ]

°18 Q3. W must answer! [See note °10.] If instead he tries °18 H14, •19 F13, °20 E11, •21 G12, °22 N17, •23 R2! and °R4 and Q5 are strongly attacked. The play °18 Q3 is not purely defensive, however, for W now threatens both °R11 and °L3.

•19 M16. [This is the last large border point to be occupied. The ensuing early middle game is dominated by two themes: attack against the weak stones •D15 and G15 and against the isolated outpost •R9, which threat-

ens to form a huge west border territory but which is inadequately supported by the distant base •R16, P16, M16. In the resulting struggle W uses these themes to maintain the initiative for 36 plays. (For the fuseki stage B took 1 hr, 6 min and W 2 hr, 35 min) ]

### Early Middle Game

Black	White	Black	White
	20 H14 n	31 G 5 n	32 R11 n
21 F13 n	22 E11 n	33 R13 n	34 Q10
23 G12	24 G10	35 Q 9	36 P 9
25 D13	26 F16 n	37 P 8	38 O 9
27 C17	28 C18	39 O 8	40 N 9
29 C16	30 B18	41 N 8	

°20 H14. [B's last play carries a threat against W's n and nw position. (See note °26) But W has other fish to fry. Although the stones •D and G15 cannot be captured, in pressing them W will strengthen his outpost D12 and hence his grip on the west territory.]

•21 F13. B's answer creates a gap at E14.

°22 E11. By cutting at E14 W could play for a very large corner. (See the sequence of Diagram I.) But in compensation B would have a very strong outside wall, denying W any territory below °D12.

°26 F16. Necessary to protect the nw formation, for B threatens •H17, °H16, •F17. [21 min]

•31 G5. B must defend against the threatened extension into the center from the kosumi position. For now that W has pushed his upper wall to line G the sequence °F4, •F3, °H5 would be extremely strong. [18 min]

°32 R11. [Now W executes one of the threats resulting from °18 Q3. (16 min)]

•33 R13. Better would have been •33 P9, °34 R14, •35 P11, °36 P14, •37 Q13, °38 R13, •39 P4. [50 min; °34, 37 min]

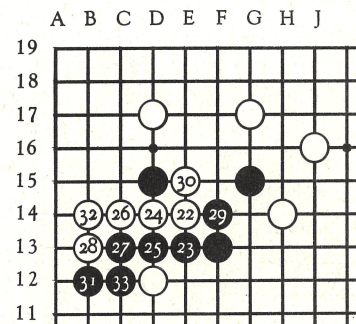


Diagram 1



# First Honinbo Title Match

## Early Middle Game, continued

Black	White	Black	White
	42 Q 7n	49 B 13	50 B 12a
43 Q 8	44 M 9	51 C 13	52 P 2n
45 M 8n	46 L 9n	53 O 2	54 P 4an
47 C 12n	48 C 11	55 O 3n	

°42 Q7. [Note how this play enlarges and strengthens W's se position while keeping sente.]

•45 M8. B must play here, otherwise °M8 combines an attack on the B chain with an invasion of the s territory.

°46 L9. Similarly W must continue here, otherwise •L9 leaves him with inadequate center territory. [32 min]

•47 C12. This gives B only a small w territory. Instead B could start a strong but risky attack with •47 P2, °48 C13, •49 C14, °50 B17, •51 R2. The outcome of this fight is hard to foresee. [20 min]

°52 P2. [W protects his corner without losing sente. (33 min)]

°54 P4. If instead °54 O3, •55 N3, °56 P4+ (with gote) •57 L8!

•55 O3. Essential, else W takes the stone and can expand further here.

[The apparent contradiction between this and the preceding note—for here, by transposition, (•55 L8, °56 O3+, •57 H3) B seemingly can bring about the continuation there given as favorable for him—is perhaps explained by the possibility that if B tries for this with •55 L8, W does not capture the stone at P3 but instead attacks with °56 N3! Then if •57 O3, °58 O4! with an invasion of the B territory.]

°56 O17. If W instead jumps in from his stone L9, playing °56 K7, B replies •57 Q2; if now °58 R2, •59 L17 safeguards the nw territory. If instead W attempts directly to cut

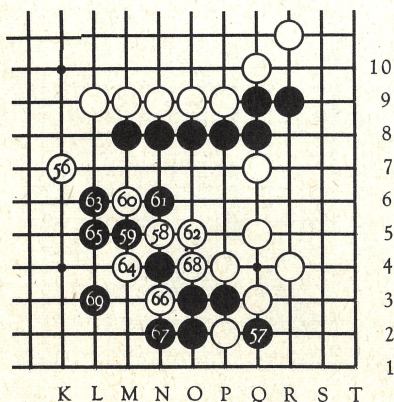
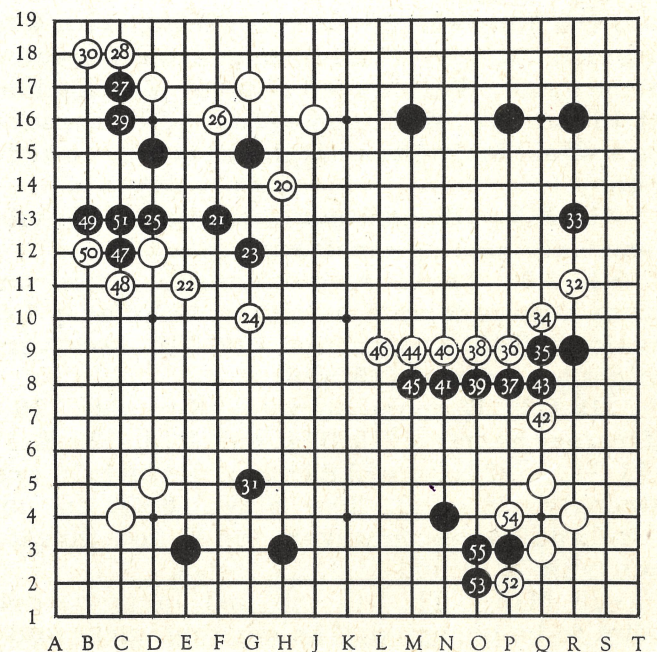


Diagram 2

off the B center chain or punch far into the s territory, the sequence of Diagram II may occur, [with W's se position reduced and further threatened. (18 min)]

[With the attack °56 O17 the middle game enters its second stage. W has realized his initial post-opening objectives: first with the pressure against •D and G15 which yielded W territory on both sides, and then with the attack on •R9 which resulted in both players building strong center chains. W, with sente, now has two new objectives: 1) reduction of the nw area which B dominates but has not yet secured against attack on the 17th line, and 2) compression of the other large B territory from °L9. Kato begins with the former objective and shows how easy it is to snatch away part of an inadequately guarded sector. (Such a process is often of double value since it both takes points from one side and gains them for the other.) Kato's method of continuation, however, may have been the wrong one (the notes, as translated, are not completely clear as to alternatives) for in the sequence played he loses sente, allowing B to defend the s area with •65 L8, and thus apparently emerges with a less decisive superiority than he formerly enjoyed.

Through play 55 B has taken 3 hr, 24 min; W 5 hr, 38 min]



20-55 - Early Middle Game



# MODERN GO GAMES

## Later Middle Game

Black	White	Black	White
	56 O 17 n	81 E 18	82 K 9
57 O 16	58 N 17	83 G 8 n	84 H 9
59 P 17	60 M 17	85 H 8	86 M 14 n
61 N 16 n	62 L 17 n	87 L 16	88 K 16
63 P 11 n	64 P 10	89 C 2 n	90 N 5
65 L 8 n	66 G 7 n	91 M 5	92 N 6
67 F 6 n	68 D 3 n	93 M 6	94 S 13
69 E 2 n	70 B 11	95 R 14 n	96 D 18
71 F 7	72 D 7	97 E 15	98 F 14
73 J 8 n	74 E 14 n	99 B 17 n	100 F 18
75 E 12 a	76 D 11	101 E 19	102 Q 1 n
77 E 16	78 F 15 n	103 B 3	104 N 13 n
79 E 17	80 E 13 a		

•61 N16. [Sekiyama took 78 min before making this play. The notes mention no alternatives and he may have been considering the further evolution of the position.]

°62 L17. Up to now W has made the most of his opportunities on the n border but he endangers himself by permitting •65 L8. [Perhaps, then, W should now play °62 K7. The possibilities are too complex for our evaluation.]

•63 P11. [The counterpart of °42 Q7. B reduces the power of the W center chain without losing sente, although W took 39 minutes before answering.]

•65 L8. [With this very important play B almost equalizes the game. He is still, however, a few points behind according to Suzuki.]

°66 G7. [This is a sacrifice stone which will yield W several sente plays (82, 84 and even the B tempo-loss 73) later in the game. (44 min)]

°63 D3. [At this stage of the game °D3 keeps sente although B would not have answered it earlier. (See note °10.) Kato took 96 min on this play. He presumably was in part counting the game and calculating subsequent play, including the ill-conceived cut °74 E14, which he played after only 2 minutes deliberation.]

•69 E2. [If B plays elsewhere, W will continue °E2, •F3, °F2, •G2. After the text, •B2 is threatened. The difference is at least 25 points, more than B can make elsewhere on the board.]

°70 B11. An alternative was °70 D2. [15 min]

•73 J8. [35 min]

°74 E14. Incorrect! If W had simply played °74 O11, consolidating his position, he would have won in a close finish.

[With •21 F13, B left his nw position vulnerable. It was not good for W to cut at E14 than and it is not good now. With the cut W threatens to seize a very large center territory. But to accomplish this, as the play demonstrates, he must sacrifice his nw corner. Even experts cannot always calculate closely the result of such large territory exchanges, for not only the immediate exchange but also the whole middle and end game sequences resulting from the two positions are involved. Therefore experts generally consider such unpredictable exchanges as justified only if they constitute the last desperate resource of an otherwise definitely lost position. Here, however, according to Suzuki, desperate measures were unnecessary.]

°78 F15. There is nothing better. If W defends the corner with °78 E17, then •79 F15! and °E14 becomes a useless sacrifice that serves only to consolidate and enlarge the B territory. [35 min]

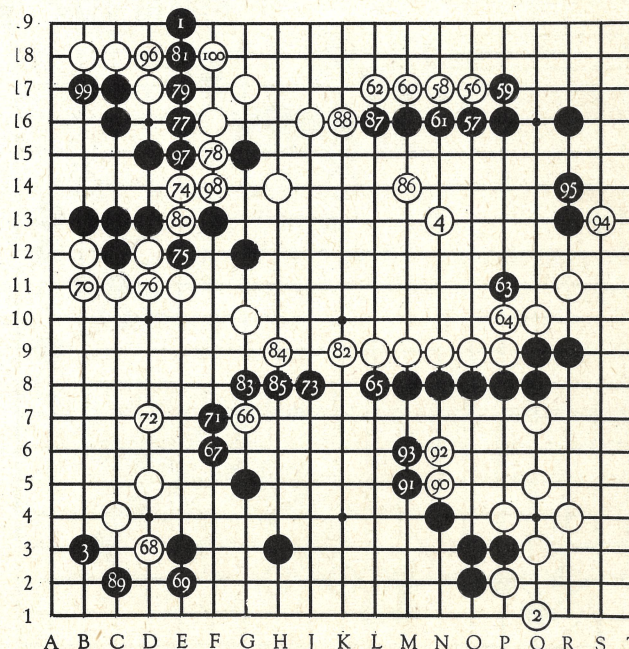
•83 G8. If •83 M13, then °84 J7 will penetrate B's large center area.

°86 M14. [15 min]

•89 C2. This amounts to about 17 points. [20 min]

•95 R14. This looks weak but if B instead tries •95 S12, then °96 Q13, °97 R14, °98 O13, •99 Q12, °100 P13 will expand W's center territory.

•99 B17. Preventing me in the W corner is better accomplished by •99 E19, since this at the same time threatens •H18.



56-104 - Later Middle Game



# First Honinbo Title Match

°102 Q1. Better would be °102 Q2 or °102 O1 [with a possible ko] which B would have to answer.

°104 N13. This and •103 B3 are the last two important points. [19 min. The end game now begins. B has taken 6 hr; 43 min; W 11 hr, 33 min]

## End Game

Black	White	Black	White
105 L 15	106 K 14	129 B 4	130 B 7 n
107 K 15	108 J 15	131 S 12	132 S 11
109 O 18 n	110 N 18	133 P 18	134 M 4
111 P 13	112 O 11	135 M 3 a	136 L 4
113 F 10	114 G 9	137 L 3	138 O 1
115 F 9	116 E 8	139 R 12 n	140 M 1
117 F 8	118 F 11	141 L 2	142 S 8
119 O 12	120 N 12	143 R 7	144 S 7
121 N 11 a	122 O 10	145 R 6	146 S 6
123 L 14	124 L 13	147 B 5	148 L 1
125 J 9	126 J 10	149 J 2 n	

•109 O18. To prevent °O18, •P18, °P19, •Q19, °O19, •Q18, with W keeping sente. [Note that B for some time leaves the stone •O18 undefended since W, to capture it, must yield sente.]

•127 C6. The central cuts lead to nothing. e.g., •127 K13, °128 J14, •129 G11, °130 H10, •131 L12, °132 M13, •133 K11, °134 J12.

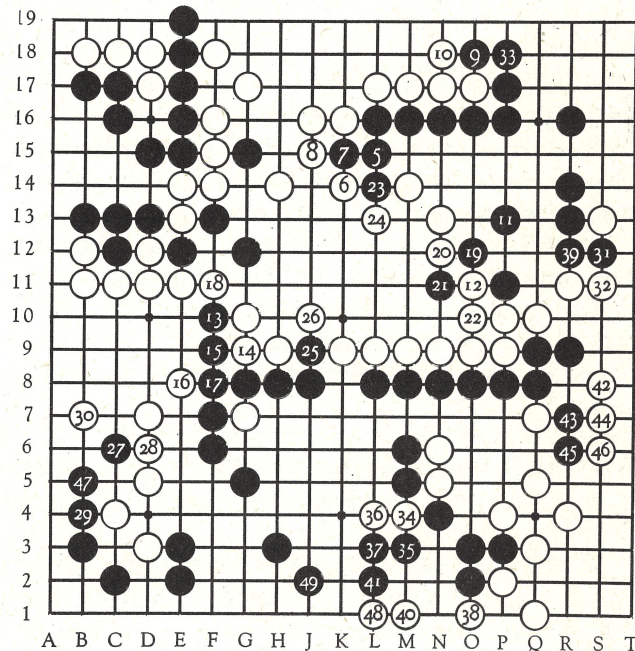
°130 B7. If W does not answer here B will play •D9.

[Note how much W's west territory has shrunken, partly as a result of two B plays

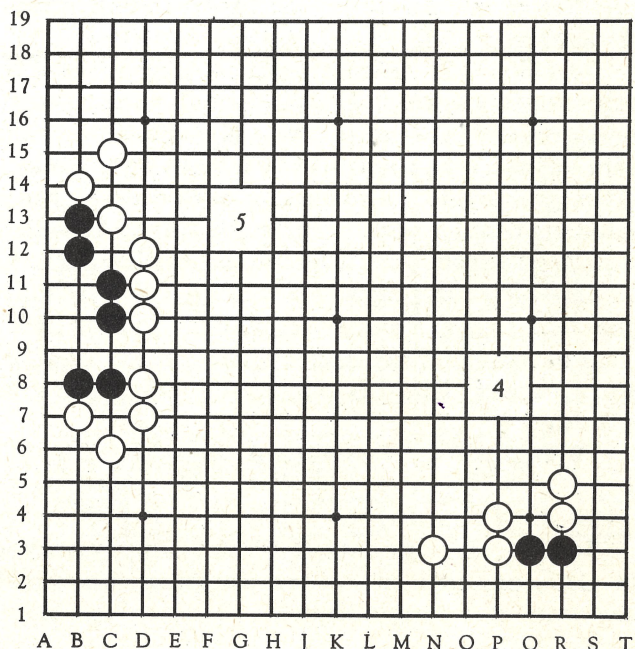
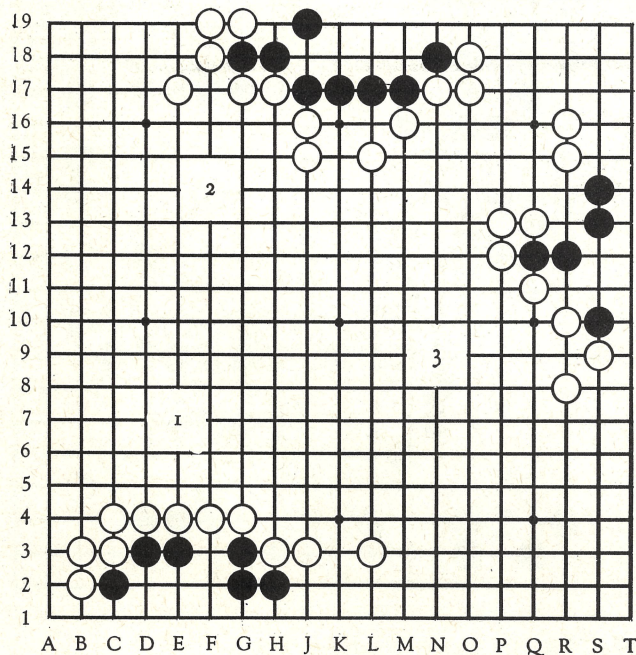
which went unanswered. W allowed •89 C2 without reply and then, in order to play °Q1, further allowed •103 B3, the W penetration along the s edge compensating for B's seizure of the sw corner.]

•139 R12. If •139 N1, °140 N2, forming a ko. If •139 N2, °140 O4, •141 N3, °142 N1, •143 M1, °144 P1, •145 K2, with loss of sente.

•149 J2. White now resigns! •149 forces °150 C7 to prevent •D9. The loss comes to about 10 points. [Lack of precision in the end game play is probably accounted for by this decisive margin.]



## PROBLEMS - Black to play and live





# EVEN GAME JOSEKI Part 3 The C5 Joseki

The C5 joseki is less often used than the C4 joseki (considered above and in the preceding articles or the E4 joseki (to be considered in our next). It is elected only when for some reason the more usual plays are disadvantageous, or when called for by some strategic plan. There are two possible W answers: D3 and E4. If W does not answer in this corner and B finds time to make a second play here, then •D3 is the only play worth considering.

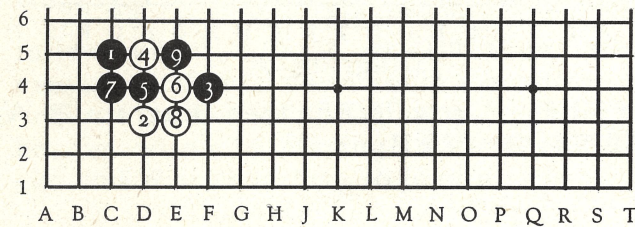


Diagram 22

°2 D3. The usual attack. Possible B replies are F4, F3, G3 and E4.

°4 D5. Another possibility would be E4, but not F3, which would lead to •5 E4, °6 E3, •7 G4, °8 H3. Compare this with the position of Joseki 28, where the situation is similar but more nearly even, whereas here, after °4 F3, B has a slight advantage.

•9 E5. Now W has the simple answer F5, or he may extend to D6. The situation in adjacent areas will govern his decision.

°14 at D5, °16 at E5

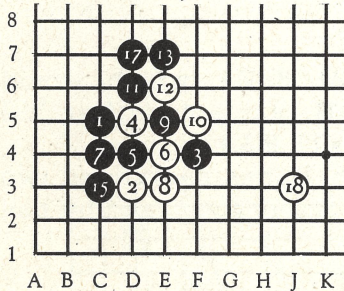


Diagram 22A

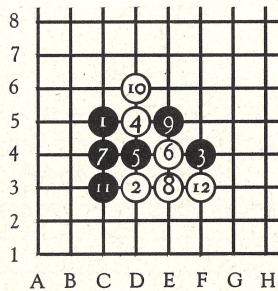


Diagram 22B

A

Diagram 22A

•11 D6+. Or alternatively, •11 E6, °12 G4, •13 F6, °14 G5. Later B may continue with C3 or G6, depending on the situation.

°12 E6. Not °12 G4 because •13 F6.

•13 E7. Or •13 C3, °14 D5+, •15 D7, °16 G4. But not °16 J3, as this would give B opportunity for various shenanigans.

°18 J3. W may, if he has compelling reasons, play elsewhere on the board, but he must then expect that B will attack with H4 or J4.

B

Diagram 22B

°10 D6. Very strong, but also dangerous. The D5 and D6 stones must not lose their connection with other friendly stones. If, however, there is already a white stone in the vicinity of C9, then °10 D6 is the correct sequence, and to be considered greatly superior to °10 F5.

°12 F3. Generally B continues with •13 F5, but he may play either G4 or E6 instead.

## Joseki 23

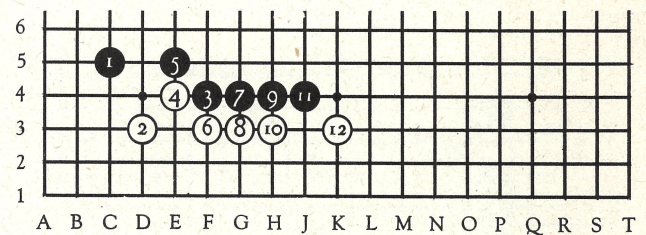


Diagram 23

•5 E5. More frequent than •5 F3.

•7 G4. If •7 F5 then °8 G3.

°10 H3. The play °10 J3 would be poor, as Diagram 23, variant, shows. (If W plays °18 D5 he loses in the corner.)

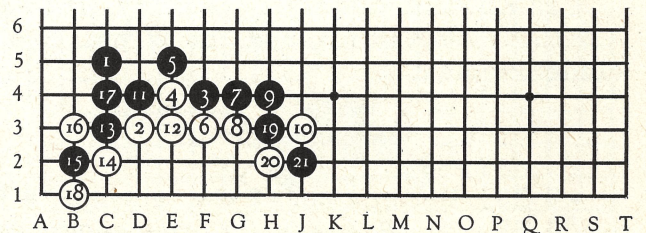


Diagram 23 variant



# The C5 Joseki

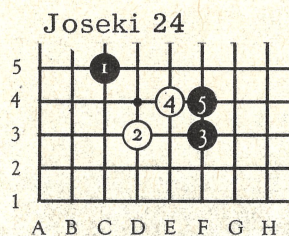


Diagram 24

•5 F4. W may now play °6 E5 (Diagram 24 A) or °6 D6 (Diagram 24 B).

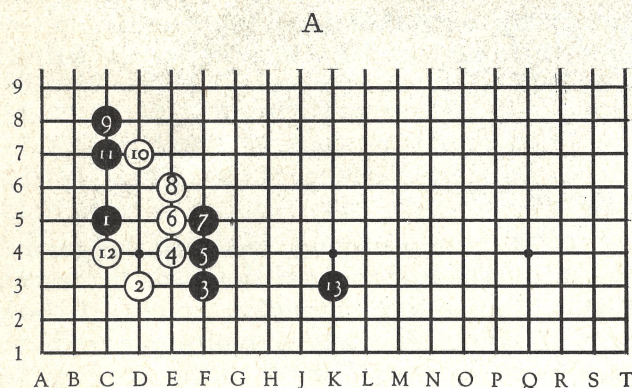


Diagram 24 A

°10 D7. Or W can instead play at the important point K3.

•13 K3. Important. W may now immediately or later play B6.

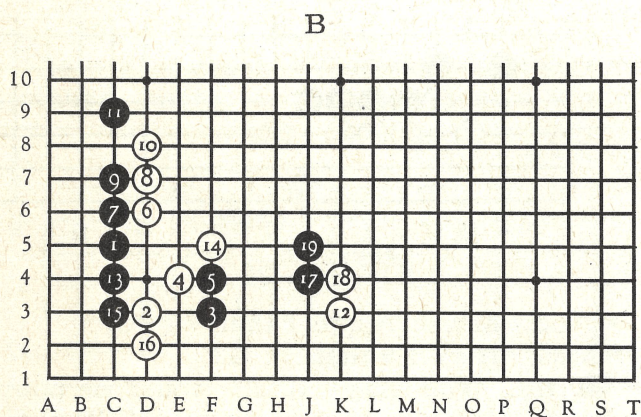


Diagram 24 B

•7 C6. If •7 C7, then °8 K3.

°12 K3. Absolutely necessary. If instead °12 C4, then •13 K3, and the W wall has become useless.

## Joseki 25

•5 C3. Better than •5 G4, whence °6 E4.

°6 E3. If W plays C2, the sequence of Diagram 25, variant, follows to his disadvantage.

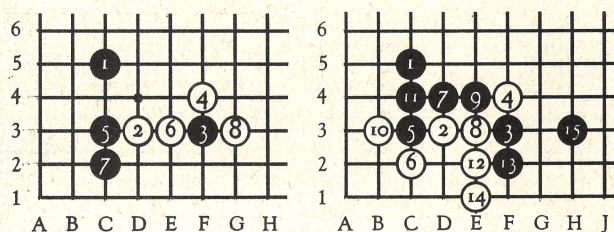


Diagram 25 Diagram 25, variant

## Joseki 26

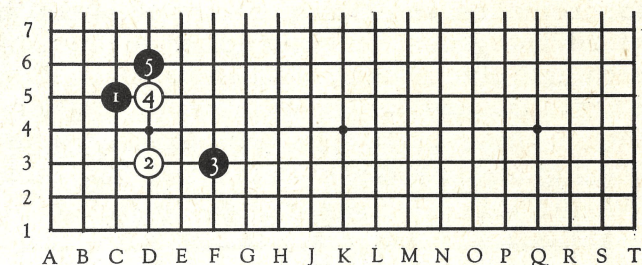


Diagram 26

•5 D6. If now °6 E5, then Diagram 26 A. If °6 F4, then 26 B.

A

°10 K3. Important. Even though the B territory is small and the W is large, the position is equalized by the fact that B has various attacks open to him.

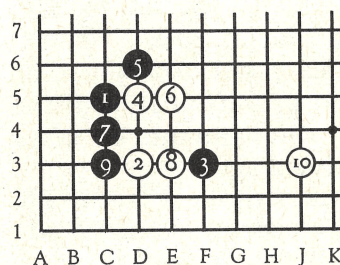


Diagram 26 A

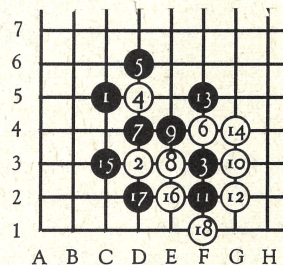


Diagram 26 B

B

°8 E3. Better than °8 E4, which would lead to Diagram 26 B, variant. (After °12 C3 a fight starts with •13 E3.)

°18 F1+2. Although B has sacrificed two stones, his position is fairly good, and he has sente.

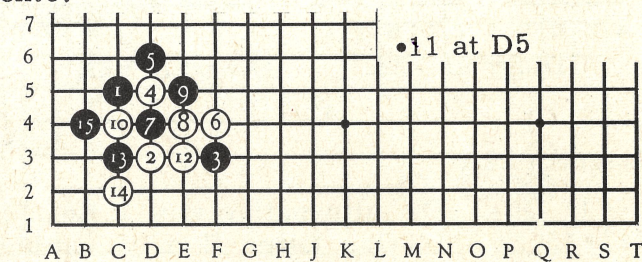


Diagram 26 B, variant



# EVEN GAME JOSEKI

Joseki 27

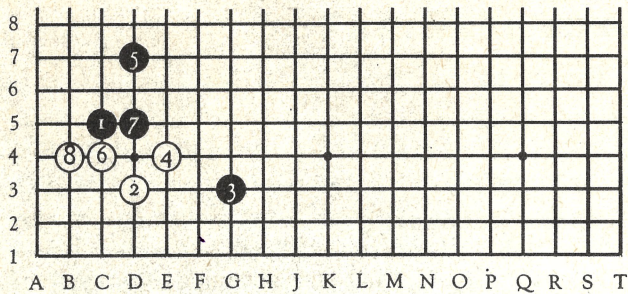


Diagram 27

°4 E4. Essential, lest B play here.

•5 D7. B could play K3 instead. However,

•5 D7 holds the threat of attacking with B3 and F5.

•7 D5. Better than •7 F5.

°8 B4. If W plays elsewhere instead, there follows •9 D4, °10 C3, •11 E3, to W's disadvantage. If W wishes to seize the initiative in order to make an important play elsewhere, he can do so by playing °8 F3; B replies •9 G4, and W is then free to play elsewhere.

Joseki 28

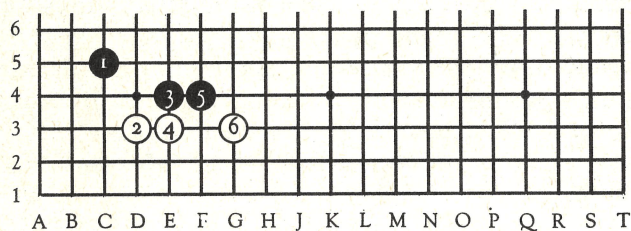


Diagram 28

•3 E4. B elects this play when it would be to his advantage to be able to play •7 in the middle W border region.

°6 G3. Now B can play C9 or C10.

Joseki 29

A

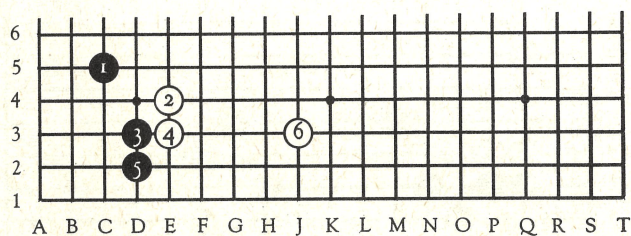


Diagram 29 A

°4 E3. Black has the choice, •5 D2 or •5 D4. •5 D4 leads to Diagram 29 B.

°6 J3. If W wants, above all else, to extend toward the center, then he plays °6 E6 instead. There would follow •7 D5 (necessary, lest W play C4, whence •D4, °D5) °8 E5, •9 E2 (better than •9 D7, whence °10 D4, •11 C4, °12 E2 and B has no good continuation).

B

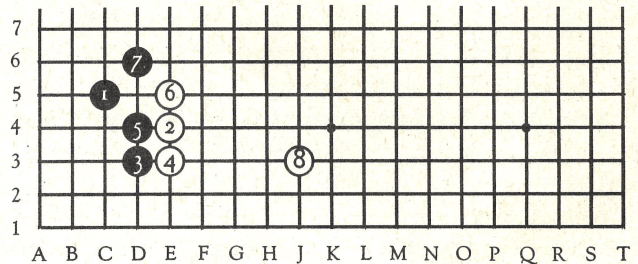


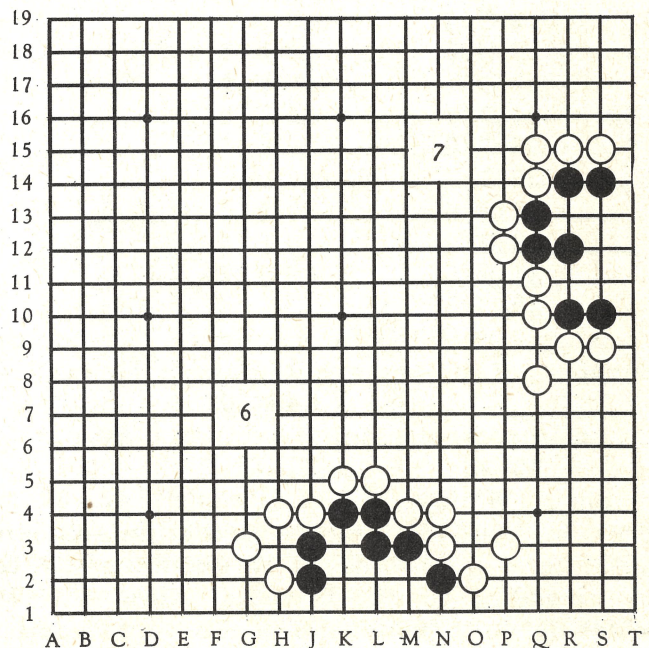
Diagram 29 B

•5 D4. This pressure from above is generally used when B wishes to connect diagonally with D6, but only when W has not already played J3.

°6 E5. If °6 E6, then •7 D7; on the other hand, B may play elsewhere instead. If W later tries to establish a territory by playing J3, then B can advantageously reply with •E2.

°8 J3. Or °8 K3, to which •9 F7 is a good answer, threatening to follow with •G4. If instead °8 F7, which is a recognized alternative, then B would reply with K3 or L3.

Problems continued: Black to play and live



Solutions on page 32



# EVEN GAME FUSEKI STUDIES

by Honinbo Shusai

## Part V

Black

White

1 R16

2 P4

3 P16

4 D17

5 E3

• 5 could be played at either C4 or C5.

7 C4

6 D5

9 D4

8 C5

“Lower joseki” at B4 might well be substituted for B’s defense at D4.

10 E5

11 F4

12 R4

The biggest play available to W. There is a reason for W’s preference for the se corner shimari to that of the ne. Should B attempt an attack at C15, W can counter with a triple-skip squeeze at C11. Furthermore, W’s R4 prepares for the occupation of either of the below-star positions, K3 or R10.

13 D15

14 E15

Better than C15, which, after the normal joseki sequence would allow B to occupy C9, nullifying the advantage of W’s 3-stone wall.

W’s 14 also has in mind the following development: • 15 E14, ° 16 E16, • 17 D13; and now W substitutes a 3-skip consolidation at C9 for the customary joseki play at C14.

15 C17

16 D16

17 C16

18 C15

19 D14

20 B15

21 D18

22 E18

23 C18

24 E17

25 C13

26 B16

27 E14

28 B13

29 B12

30 B14

31 F15

32 H17

33 C11

B has sacrificed the corner position for the purpose of securing wider areas elsewhere.

34 R10

An important point for either player.

35 N3

36 N5

Should W play ° 36 R13, B would play • 37 G6, pressing upon W’s 3-stone formation and consolidating the s side. If W counters • 37 G6 by extending to C8, B would follow with N5, which not only reduces W’s side territory but also gives B a tremendous advantage along the s side.

37 L4

Quite necessary.

38 R15

A cunning attack, namely: • 39 Q15, ° 40 R14, • 41 S16, ° 42 Q14, • 43 P14, ° 44 P13, • 45 O14, ° 46 N17 (threatening Q17), • 47 O18—and W, retaining the initiative, can play either G6 or L5.

39 Q15

40 R14

41 Q13!

Breaking up W’s clever design and seizing the initiative.

42 S16

43 R17

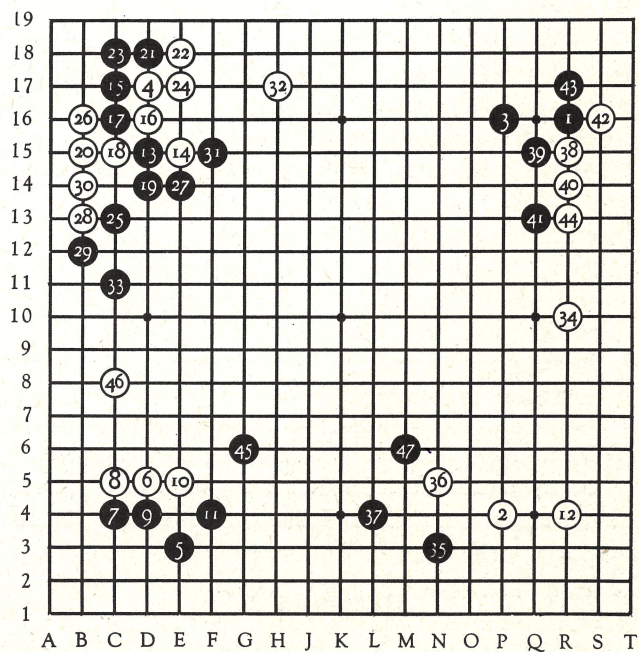
44 R13

45 G6

46 C8

47 M6

W may now play ° 48 M16, threatening an approach at O17. B is likely to answer with • 49 N6. If W plays ° 48 N6, then B can counter with a telling blow at • 49 K17. This development would be the more hazardous for W since the nw corner positions hinge upon the difference of a single stone in semeai. If, by some tactics, a B play at E19 can be rendered effective, it may prove a matter of life and death for W.





# THE CLASSICAL HANDICAP JOSEKI

## Part VI

After the sequence °1 F3, •2 C7, °3 C9, •4 D3, W may continue with °5 F5 instead of with one of the plays considered in Part V. The F5 continuation is, in fact, considered a better play than C5 or C6. The intention is to build a large territory on the south border while simultaneously threatening to invade with a play at C5. B must above all prevent this invasion and for this reason •6 E7 usually follows. (•6 E6 is not as good, since W can reply °7 B7 or °7 D7.) The joseki, continues as shown in the diagram.

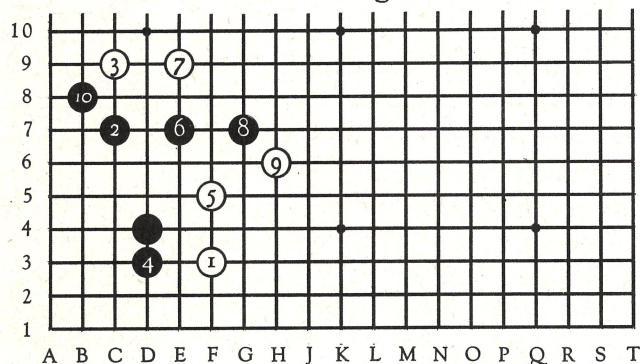


Diagram 1

°7 E9. The best play. To play °7 C5 would be premature; to play elsewhere on the board (tenuki) would be poor, as shown later (Diagrams 3 and 5).

•8 G7. B threatens to continue with G4. However, this play is to be recommended only if B is familiar with the sequence which would then follow. If this is not the case, B would be better advised to play for simplicity •8 E5. Then if W later plays F6, B replies F7, and if then °D6, B plays E6, not letting himself be bluffed, for after °D7 he can catch the white stones by playing D8. For B, tenuki would lead to °9 C5, •10 D5, °11 C6, •12 B7, °13 D6, •14 E6, °15 D7, •16 D8, °17 C8, •18 E8, °19 B8, and B has a poor position.

°9 H6. If W plays °9 C5; the sequence of Diagram 2 follows. [The outcome of this line of play would depend on the situation on other parts of the board; a joseki is never carried on for 32 moves with no play elsewhere!]

•10 B8. Again hinders the invasion at C5 and at the same time threatens • B10. If W prevents this by °11 B9, Black need not answer.

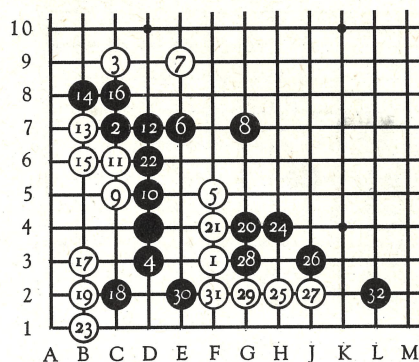


Diagram 2

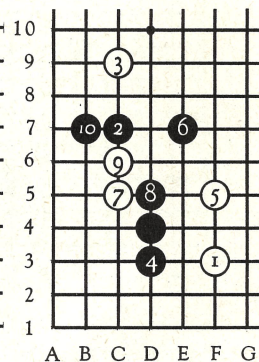


Diagram 3

Diagram 3

In commenting on °7 of Diagram 1, it was remarked that °7 C5 would not be good. Diagram 3 illustrates this.

•8 D5. Not •8 C6 because °9 D5, •10 E5, °11 E6, •12 E4, °13 D6.

°9 C6. The play °9 B5 is not to be recommended, for even though W lives in the corner he has a poor position through •10 C6, °11 C2, •12 D2, °13 B3, •14 A5, °15 B6, •16 B7 etc. (compare with Diagram 8 of Part III).

•10 B7. After this move W is lost, no matter what he plays. The student will find a study of the possible sequences instructive. For example: °11 D6, •12 E6, °13 C2 (or °13 D7, •14 D8, °15 C8, •16 C4), •14 D2, °15 B3, •16 B4, °17 C4, •18 B5, °19 B6, •20 C3, °21 A5, •22 D7, °23 A4+2, •24 B2, °25 A2, •26 B1.

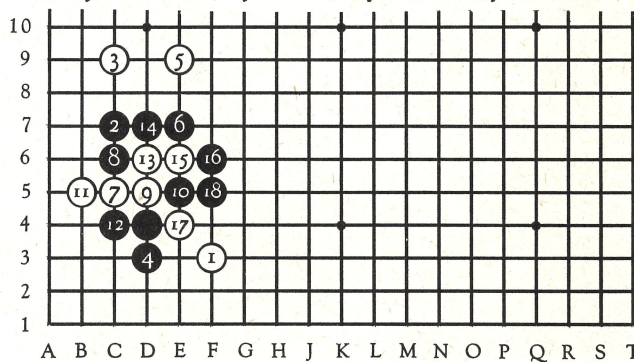
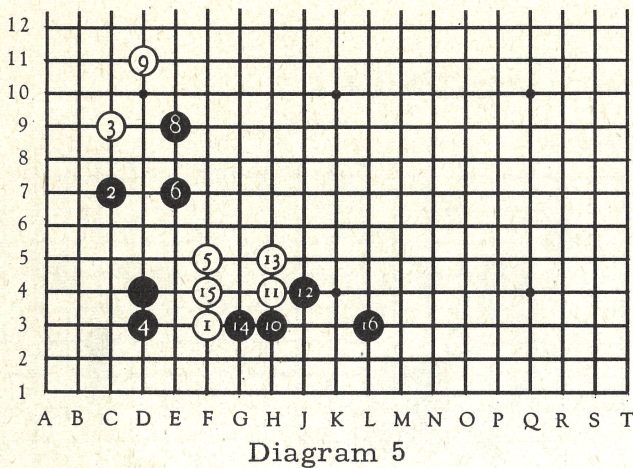


Diagram 4

Suppose that after •4 D3 W plays °5 E9 instead of °5 F5, and that B makes the recommended reply •6 E7. Can W now play °7 C5? Diagram 4 shows that he would be premature in so doing. Note that B would play •8 C6, not •8 D5, as after °5 F5!





For W to tenuki after •6 E7 (in Diagram 1) is seldom advisable. The sequence of Diagram 5 follows!

•10 H3. By this play the white territory on the south border is destroyed, and the °5 F5 play is rendered ineffective. The continuation might be °11 H4, •12 J4, °13 H5, •14 G3, °15 F4, •16 L3. (After °11 H5 B can connect with •12 F2 or extend with •12 L3; after °11 E2, •12 L3 would follow.)

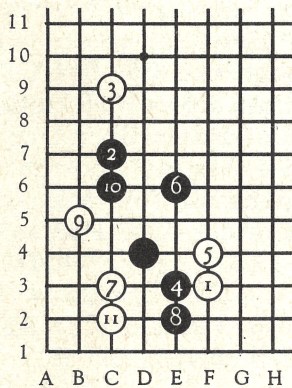


Diagram 6

The line of play shown in Diagram 6 (•4 E3 and •6 E6) is also considered good.

•8 E2. This play is permissible only when the white stones at F3 and C9 have not yet been re-inforced by other W plays. If these stones have been made safe, then B must play •8 C4 in order not to lose still more territory. There would then follow: °9 E2, •10 D2, °11 D3, •12 C2, °13 E4+, •14 B3.

•10 C6. Otherwise W connects to C9 by playing B7.

°11 C2. This safety play is necessary, or there will follow: •12 C4, °13 B4, •14 C2, °15 B2, •16 D3, °17 B3, •18 B1 and the whites

are lost. After °11 C2, B has the option of playing J3 or C11.

Diagram 7

Instead of °7 C3, W may play °7 F2, whence the sequence of Diagram 7.

•10 C6. As in the previous joseki, B prevents W from connecting the C9 and B5 stones through B7. •10 B4 would lead to the following sequence, to B's disadvantage: °11 C4, •12 C3, °13 C5, •14 D5, °15 B3, •16 B2, °17 A4+, •18 C2, °19 B7.

°11 C2. Now B can play •12 B4 leading to the sequence shown in Diagram 8. •12 B3 is not as good; W replies °13 C3, and then either •14 C4 or •14 B4 leads to a sequence which is uncomfortable for B.

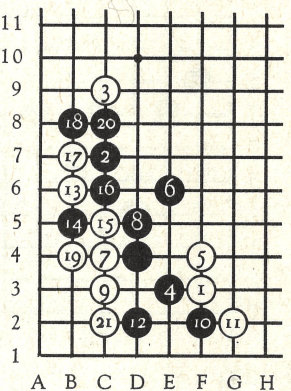
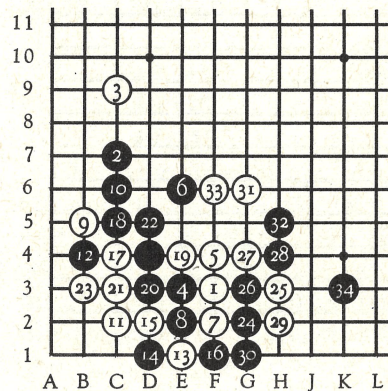


Diagram 8

•18 C5. •18 C3 would be wrong, for after °19 D3 W would either cut at E4 or capture a stone by playing B3, and have a good position in either case.

°25 H3. The sequence from here on is only one of a number of possibilities.

°31 G6. Or °31 K3, •32 H5, and B kills the five white stones around F4.

•34 K3. Killing the two whites at H2.

Diagram 9

A third possibility after the first six moves of Diagram 6 is °7 C4, which leads to the play of Diagram 9.

•14 B5. •14 B7 does not appear as good, because °15 C6, •16 D6, after which the play at •6 E6 loses its point. In addition, B must be alert to prevent W from cutting at D7.

°21 C2. Now B has sente.

(continued on page 32)



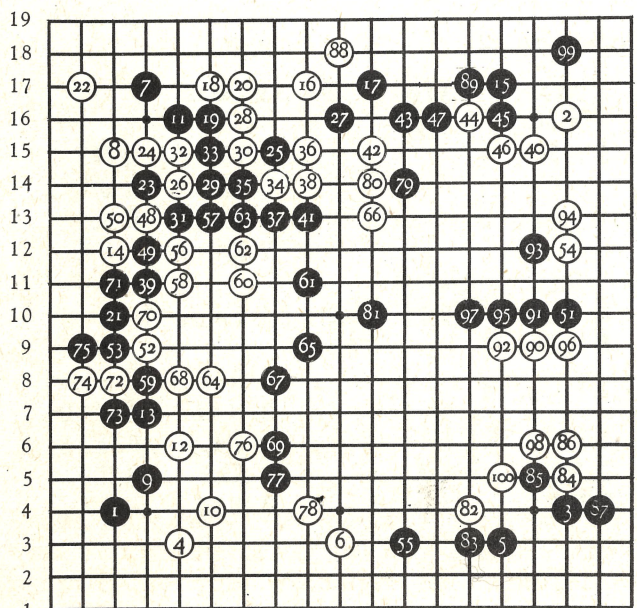
# UNANNOTATED GAMES

Black: Hakugen Honinbo, 8th degree (1727-1754)

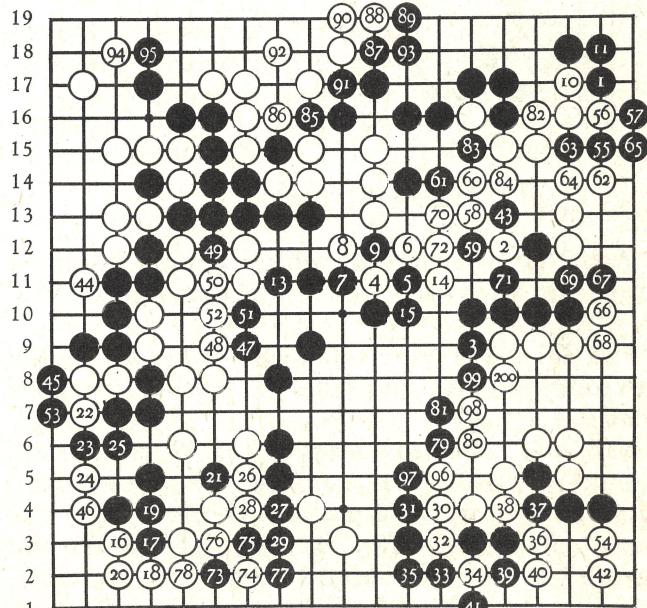
White: Inseki Inonye, 7th degree (1707-1772)

Black	White	Black	White
1 C 4	2 R 16	51 R 10	52 D 9
3 R 4	4 E 3	53 C 9	54 R 12
5 P 3	6 K 3	55 M 3	56 E 12
7 D 17	8 C 15	57 F 13	58 E 11
9 D 5	10 F 4	59 D 8	60 G 11
11 E 16	12 E 6	61 J 11	62 G 12
13 D 7	14 C 12	63 G 13	64 F 8
15 P 17	16 J 17	65 J 9	66 L 13
17 L 17	18 F 17	67 H 8	68 E 8
19 F 16	20 G 17	69 H 6	70 D 10
21 C 10	22 B 17	71 C 11	72 C 8
23 D 14	24 D 15	73 C 7	74 B 8
25 H 15	26 E 14	75 B 9	76 G 6
27 K 16	28 G 16	77 H 5	78 J 4
29 F 14	30 G 15	79 M 14	80 L 14
31 E 13	32 E 15	81 L 10	82 O 4
33 F 15	34 H 14	83 O 3	84 R 5
35 G 14	36 J 15	85 Q 5	86 R 6
37 H 13	38 J 14	87 S 4	88 K 18
39 D 11	40 Q 15	89 O 17	90 Q 9
41 J 13	42 L 15	91 Q 10	92 P 9
43 M 16	44 O 16	93 Q 12	94 R 13
45 P 16	46 P 15	95 P 10	96 R 9
47 N 16	48 D 13	97 O 10	98 Q 6
49 D 12	50 C 13	99 R 18	100 P 5

Black	White	Black	White
101 S 17	102 P 12	159 O 12	160 O 14
103 O 9	104 L 11	161 N 14	162 S 14
105 M 11	106 M 12	163 R 15	164 R 14
107 K 11	108 K 12	165 T 15	166 S 10
109 L 12+	110 R 17	167 S 11	168 S 9
111 S 18	112 L 11+	169 R 11	170 N 13
113 H 11	114 N 11	171 P 11+	172 N 12
115 M 10	116 C 3	173 F 2	174 G 2
117 D 3	118 D 2	175 G 3	176 F 3
119 D 4	120 C 2	177 H 2	178 E 2
121 F 5	122 B 7	179 N 6	180 O 6
123 B 6	124 B 5	181 N 7	182 Q 16
125 C 6	126 G 5	183 O 15+	184 P 14
127 H 4	128 G 4	185 J 16	186 H 16+
129 H 3	130 N 4	187 L 18	188 L 19
131 M 4	132 N 3	189 M 19	190 K 19
133 N 2	134 O 2	191 K 17	192 H 18
135 M 2	136 Q 3	193 M 18	194 C 18
137 Q 4	138 P 4	195 D 18	196 N 5
139 P 2	140 Q 2	197 M 5	198 O 7
141 O 1+	142 S 2	199 O 8	200 P 8
143 P 13	144 B 11	201 Q 13	202 Q 14
145 A 8	146 B 4	203 L 12+	204 S 12
147 G 9	148 F 9	205 T 11	206 L 11+
149 F 12	150 F 11	207 C 17	208 B 18
151 G 10	152 F 10	209 L 12+	210 M 13
153 A 7+3	154 S 3	211 E 5	212 G 7
155 S 15	156 S 16	213 G 1	214 A 10
157 T 16	158 O 13	215 B 10	216 B 12



1-100



101-200

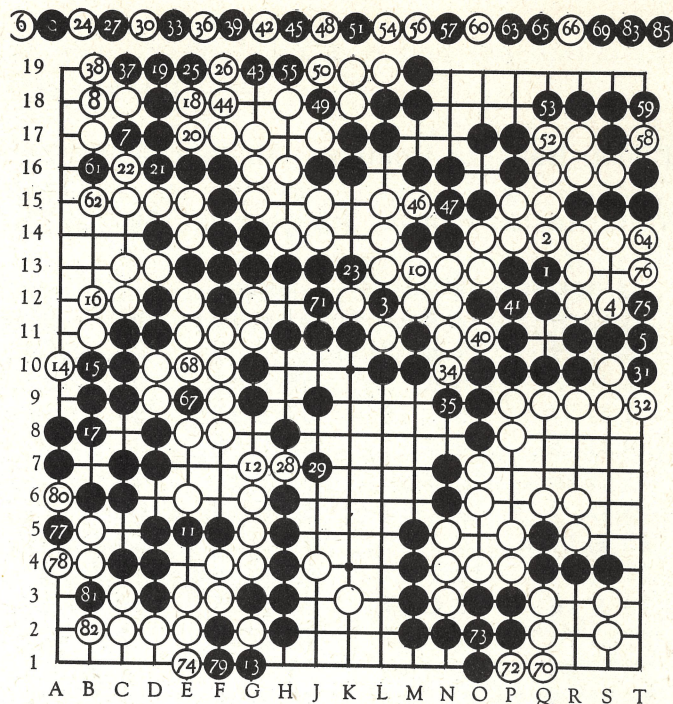
°112 at L11



# Unannotated Game - continued

Black	White	Black	White
217 B 8	218 E 18	253 Q 18	254 L 11+
219 D 19	220 E 17	255 H 19	256 J 18
221 D 16	222 C 16	257 L 12+	258 T 17
223 K 13	224 L 11+	259 T 18+	260 L 11+
225 E 19	226 F 19	261 B 16	262 B 15
227 L 12+	228 H 7	263 L 12+	264 T 14
229 J 7	230 L 11+	265 T 17	266 L 11+
231 T 10	232 T 9	267 E 9	268 E 10+
233 L 12+	234 N 10	269 L 12+	270 Q 1
235 N 9	236 L 11+	271 J 12+	272 P 1
237 C 19	238 B 19	273 O 2	274 E 1
239 L 12+	240 O 11	275 T 12	276 T 13
241 P 12	242 L 11+	277 A 5	278 A 4
243 G 19	244 F 18	279 F 1	280 A 6+
245 L 12+	246 M 15	281 B 3	282 B 2
247 N 15	248 L 11+	283 A 5+	284 pass
249 J 18	250 J 19+	285 A 6	
251 L 12+	252 Q 17		

Black won by 3 points



This game is from a collection transcribed some years ago by Mr Koshi Takashima of New York

## HANDICAP JOSEKI (continued from page 30).

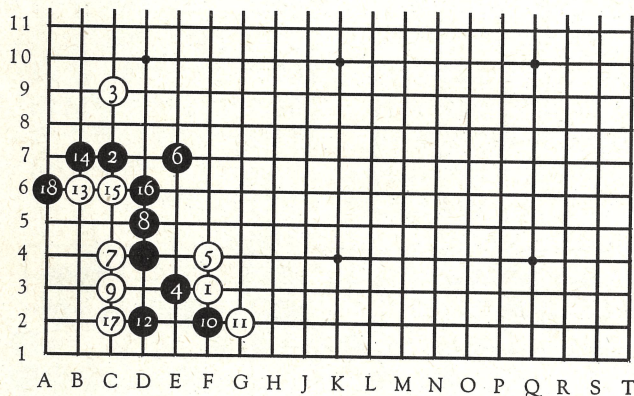


Diagram 10

Another line of play which B may adopt is shown in Diagram 10: •6 E7 instead of •6 E6.

•14 B7. Correct here (in contrast to the previous joseki) because •6 was E7 instead of E6.

•18 A6. The correct play for W is °19 D1, whence •20 E2, °21 B5. °19 B5 would be a blunder. B plays •20 C5 and W dies. For example: °21 B4, •22 C1, °23 B1 (if W had played °19 D1, he could live with °23 B2). Or: °21 B4, •22 A5. (After •22 C1, W could live with °23 B1, but after •22 A5 he has no chance.)

## SOLUTIONS TO PROBLEMS

Problem 1	Problem 5
Black	Black
White	White
1 D1	2 E2
3 F2	4 J2
5 H1	1 A11
	2 B10
	3 A13
	4 B9
	5 C9
	6 A8
	7 A9
	8 A10+
	9 B11
Problem 2	Problem 6
1 M19	2 O19
3 K18	4 H19
5 L19	1 M1
	2 K2
	3 L2
	4 J1
Problem 3	5 K1
1 R11	6 L1
3 T12	7 K3
5 T10	
Problem 4	Problem 7
1 S2	2 S11
3 P2	4 T10
5 R1	5 T12
	6 T11
	7 S12
	8 T9
	9 T14